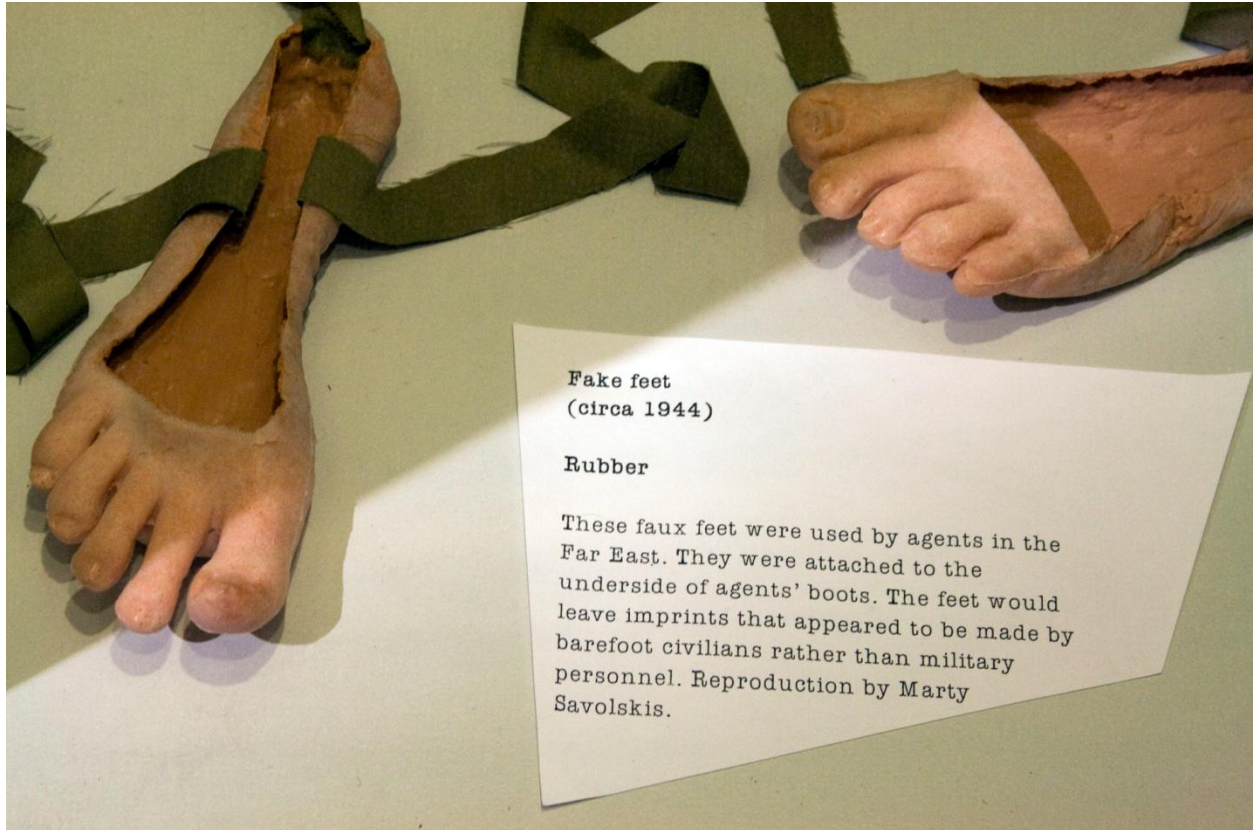




**The Mershon Center for International Security Studies helped fund The Camouflage Project, a three-part interdisciplinary endeavor linked to the theme of secret agents, camouflage, deception and disguise in World War II, specifically the F section (France) of the Special Operations Executive (SOE). This photo was taken from one portion of the project, the exhibition.**



The goal of the exhibition portion of The Camouflage Project was to create a visual environment parallel to the performance space. The exhibit features historical background (interviews and soldier training films) on the science and art of camouflage in both World Wars organized around a visual study of selected SOE (principally female) agents and espionage circuits in France, examples of military equipment, devices, disguises, gadgets and weapons of deception.



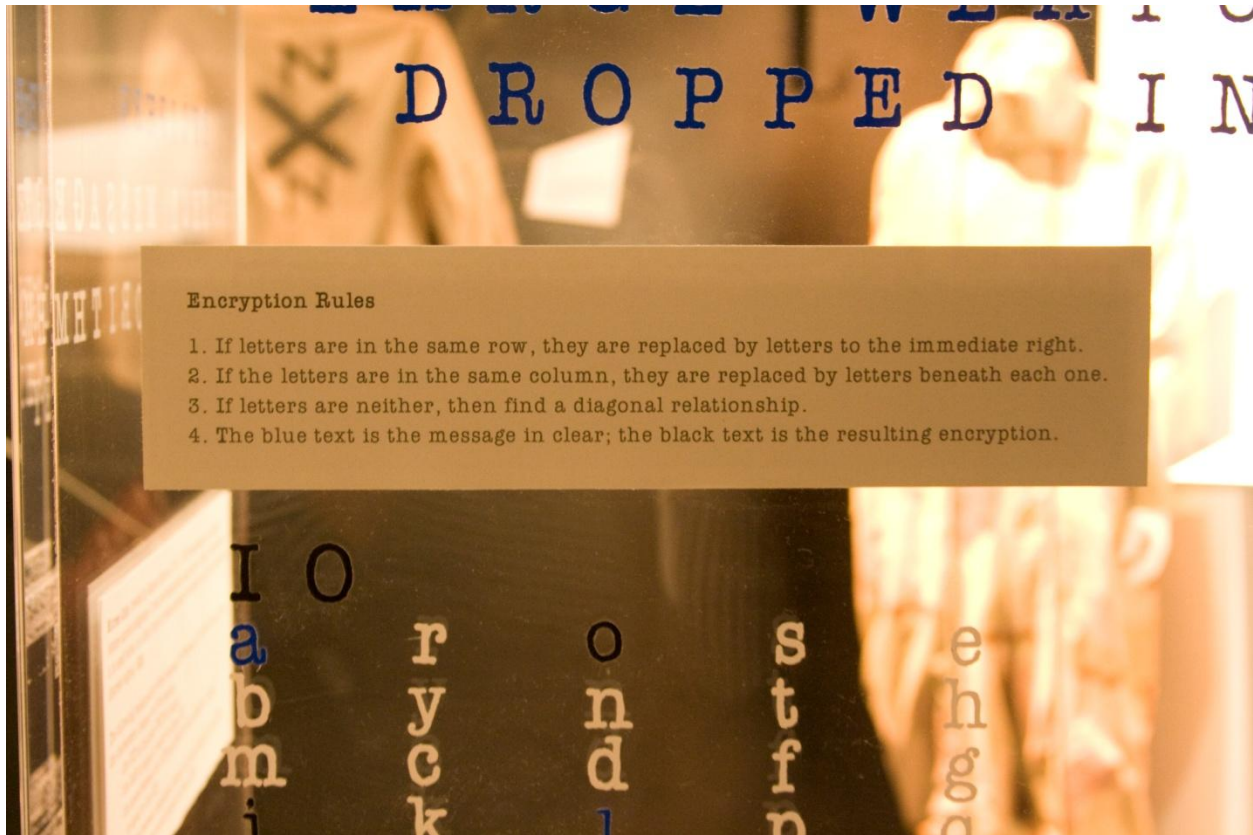
Fake feet  
(circa 1944)

Rubber

These faux feet were used by agents in the Far East. They were attached to the underside of agents' boots. The feet would leave imprints that appeared to be made by barefoot civilians rather than military personnel. Reproduction by Marty Savolskis.

The Camouflage Project performance received rave reviews from the Columbus Dispatch and sold out almost every show. The camouflage project offered a fresh meaning to the expression "theatre of war." On one level it theatricalizes the history of military camouflage, particularly the Special Operations Executive (SOE) and the role played by women agents in its espionage activity. On another it reveals the artistic dimensions of these activities: a variety of theatre artists — scenic, costume, make-up designers, and vaudeville magicians — were employed to use their theatrical skills to deceive and fool the enemy.





The performance portion of The Camouflage Project's goal was to devise a new performance work as collaboration between Ohio State University Theatre and the Advanced Computing Center for the Arts and Design (ACCAD). This was a multimedia work combining digital animations and video projections with experimental use of 3D printing, 3D scanning and projection mapping.

"Camouflage as it is practised today is at once an art, a craft, and a science."

~Julian Trevelyan, "The Technique of Camouflage,"  
*The Architectural Review*, Sept. 1944.

Julian Trevelyan was born in 1910 in England. In 1930, he moved to Paris to become an artist, where he met Jean Miro and Pablo Picasso. He later returned to England and became involved in Surrealism. During World War II, he formed the Industrial Camouflage Research Unit. He participated in Camouflage training at Farnham Castle; he said of this training, "We learnt the camouflage techniques of the 1914 war, where plaster trees were erected in the night to hide snipers, and where dummy plaster heads were popped up above the trenches to draw enemy fire and to pin-point the enemy snipers' nests." In 1957, Trevelyan's autobiography *Indigo Days* was published.

In 1942 a group of New York scene designers created The Camouflage Society of Professional Stage Designers, hiring two specialists to teach them the art and science of camouflage. Rather than tales of derring-do and spying, this project seeks to look at different and often hidden aspects of the war: the use and creation of camouflage, both literally and metaphorically, by people who had to work secretly behind enemy lines.

The performance storyline will highlight the work of women agents, many of whose accomplishments have been concealed, erased or obscured for a variety of reasons. A narrative strategy will be to include elements of the training process involved in preparing agents for the field and the often-disastrous consequences of strategic decisions made by the SOE leadership.



**On Thursday, May 19, 2011, John Mueller, Woody Hayes Chair of National Security Studies, introduces keynote speaker Juliette Pattinson in the Drake Events Center for her keynote lecture.**





**Juliette Pattinson, Lecturer in Social and Cultural History of Twentieth Century Britain and Europe at the University of Strathclyde gave the keynote lecture for The Camouflage Project. The title of her talk was, "Passing as a French Native: Camouflaging the British Body in Occupied France".**



**The Camouflage Project was organized by Lesley Ferris, Arts and Humanities Distinguished Professor of Theatre and Mary Tarantino, Professor, Department of Theatre, located on the far left. The two day symposium was held on May 20-21, 2011 at the Mershon Center. The goal was to organize and host an international symposium on the multiple artistic and instrumental meanings of camouflage. The symposium featured panels of Ohio State and international experts from military history, political science, and the Imperial War Museum addressing the subject of camouflage and the SOE.**